



THE WPFW PAPER

TAKE
ONE

WPFW 89.3 FM
PACIFICA - WASHINGTON

JULY 1981

vol. 2 no. 2



The Program Guide

Mon.	Tue.	Wed.	Thur.	Fri.	Sat.
<p>AM</p> <p>7:00 HORIZONS — Get a fresh start on the first day of the work-week; music and necessary morning information with Bill Parks. 6th Louis Armstrong 13th Mary Lou Williams 20th Oon Ellis & Johnny Hodges 27th Kenny Burrell & Hank Jones</p> <p>10:00 UPSTREAM — Nikki Jeter and Marie Smith produce this daily public affairs program with interviews, information and call-ins so you can express your views.</p> <p>10:45 MUSIC FLOW — A bit of music, a bit of news. Time for a transition, a break until...</p> <p>11:00 MORNING READING — Open your ears and you'll be surprised of the many visions, lands and emotional moments that can rise through the oral presentations of the written word by the WPFW REPETORY THEATRE.</p> <p>PM</p> <p>12:00 NOONTIME NOTES — Monday's engineer is Betty Stoddard. Information on the music and its creators with special guest. 13th Women In Jazz</p> <p>1:30 VOICES OF PACIFICA — REV. HAZEL CASSELL — Spiritual advisor, healer, medium, psychic, teacher, answers questions of those calling 783-3104.</p> <p>2:00 IT'S A PUBLIC AFFAIR — You will hear the varied voices of the local, national or international community on an issue of concern. 27th Black Women Liberation: The Future In The Present</p> <p>3:00 NEWSBREAK — Headlines from the day's top stories. Tune in at 7:00 for the full report.</p> <p>3:05 GREEN DOLPHIN STREET — Lillian Johnson Green jazzes down Green Dolphin Street playing cool and sizzling music from bebop to post bop. 6th Louis Armstrong 20th Billy Eckstine</p> <p>7:00 PACIFICA EVENING NEWS — A round-up of the local, national and international happenings of the day compiled by WPFW volunteers, the Pacifica National News Bureau and hot tips from our listeners.</p> <p>7:30 LISTENING POST — Kay Pierson presents the newsmakers and topics affecting the local and national community. Call-ins are a regular feature on 783-3104. 20th Who is the Black Women & Where Does She Fit In the Nature Of Things</p> <p>8:30 FRIENDS GAY RADIO — From Washington's Lesbian and Gay Community comes information, music and special features. Join them, and remember... Ya' Gotta have friends!!! 27th The Men With The Pink Triangle</p> <p>9:00 BLUE MONDAY — Dedicated to the perpetuation of the blues in its many historic cultural and geographic shades and variations, with Bill Barlow. 6th Louis Jordan</p> <p>AM</p> <p>12:30 NORTHERN LIGHTS — Recognizing that the faces of contemporary Jazz are many and varied, Joe Pastori selects sounds that reflect the true spirit of universality...many eras, many styles, many cultures...for all to see and feel.</p> <p>3:00 BEFORE DAWN — Sydney White plays jazz to fit the early morning hours, cool-soothing - sophisticated for the late or early birds; until...</p> <p>5:00 CARIBBEAN ROOTS hits the airwaves with lots of Reggae, Calypso, Soca, Steelband and Mento music. Interviews, news and information form the English speaking Caribbean with Tony Carr. 28th Caribbean Top 20</p>	<p>AM</p> <p>7:00 YARDBIRD SWEETS — Askia Muhammad brings you music and talk with purpose and personality.</p> <p>10:00 UPSTREAM — A perfect time to take a mid-morning break with juice or coffee rapid conversation and flowing ideas.</p> <p>10:45 MUSIC FLOW</p> <p>11:00 MORNING READING — Vince Godwin, Sheri Blair, Prudence Barry, Mark Murray, Loretta Rucker and others will read stories, novels, plays, biographies and poetry every day.</p> <p>12:00 NOONTIME NOTES — Frank Burnell turns the table with sounds from yesterday and today. Featured specials of rare quality with great frequency.</p> <p>1:30 VOICES OF PACIFICA — THE POLITICS OF DRUG ABUSE — A weekly program hosted by Gaston Neal and Alice Randel puts the drug scene in perspective. Weekly update on drug related news, interviews, and alternatives offered. 14th An Ode to a Junky Mother</p> <p>2:30 REPORT ON THE MIOOLE EAST(1st & 3rd week) — Updates in the war and peace struggles of the region. Produced by the Middle East Collective.</p> <p>or</p> <p>AFTER THE WAR(2nd & 4th) — The only radio program for the veterans of America's wars and crises. Updates on legislative measures, assistance programs, and real victories. 28th Black Female War Veterans</p> <p>3:00 NEWSBREAK — Headlines from the day's top stories. Tune in at 7:00 for the full report.</p> <p>3:05 BERIMBAU — In a new time slot, Bill Brown hosts a journey into the musical expressions of Brazil. A bilingual program in Portuguese and English.</p> <p>7:00 PACIFICA EVENING NEWS</p> <p>7:30 SPEAKEASY: THE INDUSTRIAL DARK AGES CALL-IN SHOW — David Selvin and Ken Rothchild discuss the world and whatever with whomever calls 783-3104.</p> <p>8:30 SOPHIE'S PARLOR — Collective expanse definition of women's "music" to more jazz in blue featuring renown artists like Bessie and Billie as well as lesser knowns and new artists. Interviews, poetry and discussion on issues of importance to women make a beautiful magazine. 7th New Music with Maggie 21st Music of Carla Bley with Debbie</p> <p>10:00 THE POET AND THE POEM — Poets read and discuss their works. Live interviews explore the writing process with guests. Hosted by Grace Cavaleri.</p> <p>11:00 HOMECOOKIN' — Ed Love serves up a soulful buffet of stimulating and relevant sounds.</p> <p>2:30 PENUMBRA — Musical journey; an illumination between the perfected shadow of darkness on all sides and the first full light of day. Hosted by La Verne Stephens utilizing Blues & Jazz. on alternate weeks</p> <p>TOMORROW'S PROMISE(2nd and 4th week) — JuJu musical offerings for the sunrise. OuKu conjures up African music for those at home and abroad.</p>	<p>AM</p> <p>7:00 DON'T FORGET THE BLUES — Nap Turner delivers music and information tinged with the blues. 1st. Women & the Blues</p> <p>10:00 UPSTREAM — Information that's no jive comes to you live every weekday.</p> <p>10:45 MUSIC FLOW</p> <p>11:00 MORNING READING</p> <p>12:00 NOONTIME NOTES — The brown paper bag special. Sometimes it even includes dessert. 1st. Aida Chapman, director of the National Arts Endowment Jazz Program Host Iron Man Tate</p> <p>1:30 VOICES OF PACIFICA — PUENTES - Relevant interviews and discussions on controversial topics affecting the diverse segments of the Latino, Black and White communities. The controversial community leader, Frank Shaffer-Corona hosts with weekly guest. Call-ins a frequent feature. The number is 783-3104 to air your view.</p> <p>2:30 VOCES CENTRO AMERICANAS — A bilingual weekly program bringing the latest news, information, and cultural aspects of Central America, from a Guatemalan perspective.</p> <p>3:00 NEWSBREAK — Headlines from the day's top stories. Tune in at 7:00 for the full report.</p> <p>3:15 JAZZ, INC. — Now you can hear Eric Beasley every week at this time incorporating non-standard and contemporary sounds. A sure investment for your ears. 15th Sounds of Sassy Sarah Vaugh.</p> <p>7:00 PACIFICA EVENING NEWS — Tune in for the point of view you may not hear on the other radio stations.</p> <p>7:30 BY DUE PROCESS(1st and 3rd week) — Legal aid you may need in urban situations, hosted by Billy King, Louis Jenkins and Brian Booth, on alternate weeks</p> <p>FOR MY PEOPLE(2nd and 4th week) — The Project B.A.I.T. Collective presents a public affairs magazine for the Black community emphasizing the political and economic concerns of the audience. Regular segments include: Media On My Mind; Your Health and You; News Interviews and Habari News. 1st Women in the Media & Health. Issues for Black Women.</p> <p>8:30 EXCURSIONS — An exploration of various aspects of creative Black music...from ancient to future. Art Cromwell places the growth, development and genres of Black music in context. 1st. Sonny Fortune: Interview and Music Feature 8th Billy Higgins: Interview and Music Feature 15th Sun Ra In Space: Lecture and Performance 22nd Sironi: Interview and Music Feature</p> <p>11:00 GIANT STEPS — The afterhours are ours. Let's take this nice late night opportunity to free ourselves from day-to-day restrictions. Look ahead to the New Age with the Contemporary music of all eras: Bud/Fats/Cecil/Bird/Hodges/Black Arthur Blythe/Mingus/Max/Monk and more, more, more delights.</p> <p>AM</p> <p>2:30 VACANT LOT(1st, 3rd & 5th weeks) — Free music valet parking for your cars. or</p> <p>THE POSITIVE FORCE (2nd & 4th weeks) — A program designed to inspire -- communication through straight ahead jazz, thought to bring the inner person to a state of positive force. Interview features. Host Bahai Paul.</p>	<p>AM</p> <p>7:00 FREEDOM SOUNDS — Hodari Ali brings you the best in Great Black Music, highlighting progressive messages both in the music and the community. 2nd. Ramadahn: An Islamic Holiday 9th Letta Mbula and Mariam Mekba</p> <p>10:00 UPSTREAM — Tune in every weekday for information for the head, guidance for the heart and inspiration for the spirit.</p> <p>10:45 MUSIC FLOW — A bit of music, a bit of news. Time for transition, a break until...</p> <p>11:00 MORNING READING</p> <p>12:00 DIAL-A-POEM — Kojo Olohun-lyo hosts ninety minutes of poet access, odes, sonnets, epics, prose, satire of your style and choice. One has only to dial 783-3104. 2nd and 23rd - Ebony Images: Offerings by and tributes to Black Women.</p> <p>1:30 VOICES OF PACIFICA — PARALELO 35 - Urban music from Argentina and Uruguay are presented by Daniel Jacobson.</p> <p>2:30 I.S.A. — The Iranian Students Association presents news & music in English & Farsi</p> <p>3:00 NEWSBREAK — Headlines from the day's top stories. Tune in at 7:00 for the full report.</p> <p>3:05 HARVEST TIME — Harvest Williams will give you jazz for all seasons warming you up, cooling you off, and equalizing the vibrations in between.</p> <p>7:30 SOUNDS LIKE THUNDER — Gathering at the door of your mind this collectively produced program delivers varied voices and music of freedom. Dedicated to struggle and vision for a future, a rumble is created to move your heart.</p> <p>10:00 PRISON AFFAIRS — Issues surrounding the criminal injustice continue in this slot even though the Inside-Outside Collective is taking leave for special interviews and production. The Collective will return in full force August 20th. 2nd Behind the Iron Clad: Women & Persons.</p> <p>11:00 SHAVE FACE — Do you know someone who looks like a basketball with no air? Turn them on to Wayne Middleton's special face and body moisturizing and inflating home remedy.</p> <p>AM</p> <p>2:30 THE WORLD PEACE MUSIC SHOW — Devoted to defining links between music, the artist, you, and host Amir Chela. 3rd Lena Horn 31st Kenny Burrell</p>	<p>AM</p> <p>7:00 AT THE RISK — David Sevin's mixture of music, messages and madness are in describable.</p> <p>10:00 UPSTREAM</p> <p>10:45 MUSIC FLOW</p> <p>11:00 MORNING READING</p> <p>12:00 NOONTIME NOTES — Keith Yancy hosts this mid-day affair with jazz, blues and music interviews. 31st Rapping with Johnny Griffin</p> <p>1:30 VOICES OF PACIFICA</p> <p>3:00 Women's Organizations NEWSBREAK — Headlines from the day's top stories. Tune in at 7:00 for the full report.</p> <p>3:05 JAZZ JUNCTION — Jeff Barr starts the weekend drive home with greats in jazz bands, combos, and vocalists of the modern era. 3rd Ahmad Jamal & Johnny Coles 10th Hank Mobley & Lee Morgan</p> <p>7:00 PACIFICA EVENING NEWS</p> <p>7:30 LIVING FOR THE CITY — Dealing with the energy flow of the Nation's Capitol this program features interviews, news, and information on the people, issues and events that make up life here. John Barber and Saleem Hylton are the producer/host.</p> <p>8:00 CONCERTS — Gene Miller mixes those long cuts with little chatter for selective listening to match Friday evening quiet wine sips, backgammon, scrabble, beer and card games. 31st Live broadcast from WPFW's monthly Open House. Come down to the station and really get into the action.</p> <p>10:30 STRANGE VIBRATION FROM THE HARDCORE(1st & 3rd weeks) — Iron Man Tate programs Black emanations with sci-fi music for the Hellified. Music for everybody who can get it on the one. JAH'S MUSIC is presented by I k e d a . on alternate weeks</p> <p>SHADOW DANCING(2nd & 4th weeks) — Viveca Ekers glides you through the witching hour with jazz and blues nuances. She's great for a night cap.</p> <p>AM</p> <p>1:30 FOOTPRINTS — Eric Garrison brings you a challenging brew of root music featuring modern, avant garde, fusion, Salsa, Brazilian, African and Caribbean.</p> <p>5:30 ON THE RISE — You never had it so good. Music and information with Doug Clark.</p>	<p>AM</p> <p>7:30 I WISH I MAY, I WISH I MIGHT — Early rising children are entertained while the older set eases into the day. 4th Children discuss the Fourth of July via interviews, stories, poetry and editorials. 25 Stories on Grandma's Knee.</p> <p>9:00 CAN YOU IMAGINE — A radio magazine for children with sing along songs, edutainment stories, and creative activities 4th All about Satchmo. 11th The Working Woman. 18th Women in African Folktales.</p> <p>or</p> <p>CHILDREN'S RADIO THEATRE — A monthly program featuring original plays and adaptations for children performed by Doris Indyke and Joan Beasley.</p> <p>10:00 ARTSCOPE — A radio magazine in the arts featuring gallery and performance reviews, interviews, technical and political issues and activities. Hosted by Roberta McCloud, Viveca Ekers, and Clarence Williams. 11th Michele Parkerson — The independent filmmaker</p> <p>10:30 SURVIVAL CLEARING HOUSE FOR THE ARTS — Naomi Effis and Elaine Heferman deliver information artists need to survive with integrity. 4th Anne Gallivan — discusses film production & distribution 11th Lusetha Rolle of Nyangoma's Gallery on marketing in the arts 18th Joyce Scott: Portrait of an artist 25th Martha Tabor — the freelance photographer</p> <p>11:00 THE BAMA HOUR — Jerry Washington presents the blues and old time sounds aimed particularly to reach those who are over 35. He chews alot of fat and don't cut no slack too.</p> <p>PM</p> <p>2:00 CARIBBEANA — The music vibrations of the islands are presented by producer host Von Martin. Interviewing throughout the Calypso, Raggae, Haitian, Spouge is news and social information relevant to the Caribbean population, produced by Humphrey Regis.</p> <p>6:00 WEEKEND FOCUS — Sensational coverage of the days community activities, wrap-ups and analysis of the national/international scene.</p> <p>6:30 AFRICAN ROOTS — Join Cheikh Soumare, Kojo Olohun-lyo, Kwabena, Okumah, and Faoumata Sy, on a musical/informational journey to the motherland. 4th Patrice Lamumbia: African Revolt 25th Remembering the Pan African Cultural Festival</p> <p>9:00 VOICES OF PACIFICA — The Internationals may have random slots on the weekday afternoon slots but they hold their own here on the weekend. Hear VOICE OF INOIA, and GOLD MOUNTAIN, BUYER BEWARE, BUYER BE WISE.</p> <p>10:00 BRIGHT MOMENTS — Presenting the full tradition of the music, Bright Moments provides light in the dark asphalt. Share these moments with Oon Williams. 4th This is Louie's Dolly 11th Fantasia of the Female Favor</p> <p>AM</p> <p>1:30 FIRST LIGHT — Jon Hill brings you message music for the mind from the beginning and opens the door for the pyramid of music that belongs at the top.</p>

Sun

• X-tra Special Program

AM

6:00 G-STRINGS — Wake every Sunday morning to the sounds of guitars, lutes, mandolins and ouds. A presentation of stringed instruments from around the world; yesterday and today; from Laurindo Almedia to Attila Zoller; Bream to Smith, Burrell and Montgomery. Host Tom Cole eases you into the new day.

10:30 SUNDAY MORNING OLDIES — Preserved memories of a life style of a by gone era are unfolded by Bill Ray as he delivers music of the 50's, 60's and early 70's.

12:00 THE OTHER SIDE — You'll never believe the man could be so sophisticated and smooth. Jerry Washington goes up-town with jazz and pretty tunes.

2:00 A WOMAN'S STORY — The problems of contemporary women are varied and complex. This program explores the lives of women and the issues that affect them utilizing documentary formats, interviews, and call-ins.
5th Michelle Cliff: Claiming an Identity
19th Women Vietnam Veterans
26th Children of Bi-racial Couples: Black or White?

2:30 SALSA DE LAS AMERICAS —Featuring the music of those from South America, Cuba, and Puerto Rico. Bilingual news and reports on local and international affairs with hosts Beatrice and Oaniel Jacobson.

6:00 TEEN TALK — Washington's teenage radio magazine covering issues from

pimples to politics.
5th The Handicapped Adolescent: How to have the ultra bright smile; Interview with Rick James.
12th Teenage Pregnancy: Her Name Was Bessie Smith: Interview with Denise Williams
19th Do Teens Have Rights: The Teen Diet: Interview with Kevin Hooks.
26th Teen Homosexuality: Overexertion: Interview with Smokey Robinson

6:30 JAZZ BAND BALL — The Potomac River Jazz Society presents the New Orleans tradition.
5th Louis Armsirong — An Autobiography
12th The Art of Art Hoddes
19th The Folkways Reissues
26th Jazz from the Potomac Region

8:00 'I THOUGHT I HEARD BUDDY BOLDEN SAY...' / SINCE MINTON'S(1st and 3rd week) — Washington Post jazz critic W. Royal Stokes, Ph.O., whose show is now in its ninth year, features new releases of reissued and contemporary jazz materials with brief historical commentary. Jazz events calendar, update on books, specials on the greats and guest collectors with rare records are part of his New Orleans to New music spectrum.
on alternate weeks

VIBRATIONS, THEMES AND SERENADES — Host Byron Morris presents a connoisseur series of a limited duration, with a featured artist each show. Musical news, views, interviews and special guest.

7:30am
1:25pm
6:55pm
8:30pm

11:00 BLACK FIRE — Jimmy Gray reviews the genealogy of the Black music through exploration of musicians, styles, schools and genetics.
19th Inspiration through Nobel Sissle

AM

2:30 STORMY MONDAY — Experience the soothing, beautiful, romantic and blue sounds of Stormy Monday through the vibrations of vocalist Staton, Cole, Wilson, Eckstine, Prysock, Williams, Lynn and more. A harmoniously presented by Ron Tunstall.

Congress needs to hear from You!



There have been numerous Congressional actions on various issues concerning public broadcasting in the past few weeks. Even as you read this, Congress is deliberating over legislation in three distinct areas:

- * Proposed cutback in funding already approved for the Corporation for Public Broadcasting for FY 1982 & 1983.
- * Proposed cutbacks in funding approved for the current fiscal year for the Public Telecommunications Facilities Program.
- * New legislation that would authorize continuation of facilities in the future, which would also change some of the basic structure of public broadcasting, casting.

in funding in '83 as the House and Senate work toward a compromise position. The extent of the cut, however, is far from clear.

YOUR LETTER/POSTCARD AND 18¢ STAMP ARE NEEDED

Please WRITE *EVERYONE* IN THE CONGRESS that you know and/or represents your district *IMMEDIATELY*. Your letters/telegrams can be short and simple. We would like a copy when ever possible. Details of legislation need not be mentioned. But major areas to focus on should include:

- * NO CUTBACKS ON 1982 and 1983 CPB funding
- * NO CUTBACKS IN PTFP for 1982— (remember NTIA)
- * FUTURE FUNDING FOR PUBLIC BROADCASTING AT HIGHEST LEVEL: i.e. the House Bill.
- * PRIORITY ON RADIO over T.V., as being cost effective and an immediate medium.

THE BIG QUESTIONS

In this context, the issues up for debate have been relatively few compared with previous years. Among the central questions:

- * What should be the funding level?
- * Anticipating reduced funding, should there be shifts in the allocation of resources among the major categories of expense — radio vs. television, station vs. national programming?
- * Should the facilities program be continued?
- * Which 'fringe' commitments should be retained — expansion, retaining, research, etc.?
- * How far toward commercialism should stations be allowed to go to make up for lost appropriations?

CUTS IN PTFP (Facility Grant) FUNDING FOR '81

The Reagan Administration has proposed to totally eliminate the Public Telecommunications (NTIA).

Neither the House nor Senate appear to be inclined to go along with the Administration, although the Appropriations Committees in both have recommended some cuts. Again, there is substantial difference between the two — the House will be considering a recommendation to slice current year funding in half (cutting \$12.9 million from the \$25.7 current level) while the Senate committee has recommended a reduction of \$4 million.

NEW PUBLIC BROADCASTING LEGISLATION

Both the House and Senate are considering new public broadcasting legislation that would reauthorize the facilities program beginning FY'82. Both the House and Senate bills have been reported by the subcommittees handling communications and passed along by the full committees for action by the full House and Senate.

The anticipation of reduced funding has spilled over into the structural provisions of the legislation. Any suggestion for new initiatives or added responsibilities for public broadcasting have been quickly dismissed. Some of the commitments mandated in earlier legislation (e.g. new communications technologies, independent producers, continued expansion of coverage) have been questioned as possibly no longer affordable given the need to preserve the "core system." The only new ground being worked are techniques that might give public broadcasters more flexibility in deriving non-federal revenues to replace the declining appropriations.

in the Interim...

The rapidly rising Convention Center one block from the station, bringing with it the promise of skyrocketing real estate values, has made us once again look at the prospect of moving WPFW. The discussion has become a serious one, particularly at this stage of our development, when we are reviewing where we would like to be as an institution in four years. Property ownership seems to be high on everyone's list and is one of the development goals we are building into our fund-raising pattern.

More immediately though the station needs to be housed in a location which 1) is accessible to volunteers, particularly via reliable public transportation, 2) provides security, 3) can house our various activities at a price we can afford. (We have been struggling to pay \$24,000/year for approximately 6000 sq. ft. and costs increased this past month.) WPFW has had an application in for vacant city-owned property which would meet these criteria. In addition other options have been explored. We are also working on arrangements to bring listeners several of the concerts from the Fort Dupont Summer Theatre '81 series. Our Last-Friday-of-the-Month Open Houses are rolling

on in good form. An opportunity to pay your pledge, or join WPFW. Live music, conversation, and fun. Hope you can come out in July (7-9 pm, 700 H St., NW).

Kojo Olofin-Iyo has joined the staff as Volunteer Trainer. He is setting up training programs for new and registered volunteer at the station. June brought a series of production workshops which we hope to continue through the summer. Diane Green has taken on the job of Volunteer Coordinator. She is matching volunteers with station needs, so please leave her a message if you are interested. She is at the station Mon., Tues., and Thurs., evenings. We particularly need people who could undertake arranging benefits for WPFW. We've got ideas and contacts. Now we need people who would be willing to take on the projects.

The Washington D.C. Chapter of the Roanokers Club, an organization of former citizens of Roanoke, Va., is honoring one of WPFW's fine programmers. Byron Morris will be receiving the Chapter's "Outstanding Citizen Award." This award is being given to Byron for his outstanding contribution to the arts. We're very pleased for him. Byron's program alternates with Royal Stokes' program, every second and fourth Sunday night 7:30 to 10:30.

Marita Rivero -
General Manager

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GARVIN'S COMEDY SHOW CASE

NOW PRESENTS
THURSDAY ENTERTAINMENT
IN JULY

- 1st The Little Finch Show
- 8t Come Out Swinging Quartet
- 15th Ron Brooks & Friends
- 22th Tony Wilson & Wilson Bridge
- 29th Variety Show

HAPPY HOUR

Ron Brooks & Laura Canann

WPFW is operated by volunteers. **ORIENTATION MEETINGS ON**
If you can do we need You. **2nd & 4th Thursday 7:30pm**



Pacifica Reports

Peter Franck

THE REPUBLICAN VIEW OF PACIFICA

The a working paper to the Republican Study Committee, a group chaired by U.S. Representative Richard Schilitz, Pacifica is described this way: The Pacifica Foundation...owns radio stations in Berkeley, Los Angeles, Houston, New

York, and Washington. They are all non-profit and allegedly listener supported, but they also receive CPB funds. This group of five stations is known for broadcasting filth, racist propaganda, and extreme leftist material...The Washington station has broadcast some of the most hateful of Malcolm X's speeches...

The Republican Study Committee goes on to recommend cuts in the Corporation for Public Broadcasting (CPB) which would "...trim the system of careless operating procedures and initiate more responsible programming...". These words say nothing about the Republicans' concern with *politics*, but that concern is evident in the examples of public broadcasting which it feels are coming under "justifiable attack for one-sided programming": the PBS broadcast of "Paul Jacobs and the Nuclear Gang", "The Word is Out", and a

lengthy "critique" of Pacifica programs.

On one point Pacifica and the Republicans may perhaps agree. They conclude that "public broadcasting will — and *should* — look to private sources of funding." Pacifica was founded in the conviction that only broadcasting which is based financially on its listeners can be truly independent. Federal funding for equipment and supplementary income has been helpful (about 20% of KPFA's budget in recent years) but the Republican Study Committee can be assured that Pacifica will continue its work with the dedication and financial support of its fifty thousand subscribers in five cities.

REPORT FROM PACIFICA'S NATIONAL NEWS, BUREAU
At the recent annual meeting of the Pacifica Foundation Board, Tim Frasca, Director of Pacifica's Na-

tional News Service, outlined the philosophy of our national news operations. "The 'objective' events which we report each day," Frasca stressed, "are influenced by very real racial, sexual, class, and philosophical antagonisms, their origin, and their effect — and most important, the interaction among them." He added that this is the "unique role which Pacifica News plays in providing a context for the day's events which the rest of the media so often ignores."

Frasca concluded with a report on the specific status of each of the five stations; news operations. We have discussed here in previous months some of the financial difficulties of the Pacifica's two newer and smaller stations: WPFW in Washington, D.C., and KPFT in Houston, Texas. Frasca reported that these financial difficulties have both weakened those stations news programs and continue

to prevent WPFW and KPFT from contributing to the nightly National News Bureau feeds. (Every day, the Bureau feeds five or more stories of national or international significance to more than thirty stations around the country). Underscoring Frasca's view of the importance of solid news reporting, the National Board and the other three Pacifica stations agreed to make a concerted effort to strengthen Pacifica's news operations in Washington and Houston.

OTHER BOARD ACTIONS

Meeting over the week-end of May 1 and 2 at Pacifica station KPFT in Los Angeles, the National Board took a number of other actions: authorized KPFT to move from its North Hollywood site to a location more central and more accessible to the inner city...adopted system-wide personnel policies outlining the rights

of Pacifica workers...accepted a report of Pacifica's Program Directors urging, in light of the new conservative mood in Washington, a re-dedication to Pacifica's founders' commitment to radio broadcasting which contributes to a lasting understanding among peoples of all nations, races, creeds, and colors.

PACIFICA ELECTIONS

Ron Clark, Chair of WPFW's Local Board, was elected as Assistant Secretary of the Foundation. Marie Nahikian of the WPFW Board was elected to the Pacifica Foundation Executive Committee. Peter Franck was elected to a second term as President of the Foundation. Sharon Maeda (Pacifica Executive Director), Rosemary Reed (Manager of WBAL), and Ray Hill (Manager of KPFT), were elected as vice presidents of the Foundation.

PROGRAM SCHEDULE

WHMM TV • Washington, D.C.

common CENTS¢

Evening Exchange

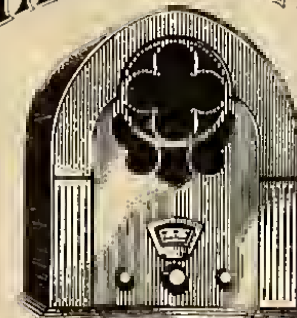
HOWARD PERSPECTIVES

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3:30	GENERAL EDUCATION DEVELOPMENT	INFINITY FACTORY	INFINITY FACTORY	INFINITY FACTORY	INFINITY FACTORY	INFINITY FACTORY	TOMORROW'S FAMILIES
4:00	JUST AROUND THE CORNER	WATCH YOUR MOUTH	STUDIO SEE	GETTING OVER	VEGETABLE SOUP	CARRA SCOLANDAS	CONSULTATION
4:30	SPECIAL	MUNDO REAL	MUNDO REAL	MUNDO REAL	MUNDO REAL	MUNDO REAL	FEELING FREE
5:00	COMMON CENTS	REBOP	REBOP	REBOP	REBOP	REBOP	AMERICAN DOCUMENTS
5:30	SPECIAL	ELECTRIC COMPANY	ELECTRIC COMPANY	ELECTRIC COMPANY	ELECTRIC COMPANY	ELECTRIC COMPANY	
6:00	FIRING LINE	ODYSSEY	COSMOS	NOVA	MEETING OF MINDS	SPECIAL	SNEAK PREVIEWS
6:30							CONSORTIUM
7:00	SPECIAL	EVENING EXCHANGE	EVENING EXCHANGE	EVENING EXCHANGE	EVENING EXCHANGE	EVENING EXCHANGE	DANCE CONNECTION
7:30	REBOP	MACNEIL/LEHRER	MACNEIL/LEHRER	MACNEIL/LEHRER	MACNEIL/LEHRER	MACNEIL/LEHRER	
8:00	SPECIAL	AFRICA FILE	AFRO-AMERICAN PERSPECTIVES	32 PRESENTS	THE NATURE OF THINGS	THE MINOR KEY	NOVA
8:30		HOWARD PERSPECTIVES	SPECIAL		VEGETABLE SOUP	COMMON CENTS	
9:00	SPECIAL	SPECIAL	REEL ONE		FOOTSTEPS TOMORROW'S FAMILIES	BILL MOYERS JOURNAL	COSMOS
9:30							
10:00	THE NEW VOICE			SPOLETO '81	AMERICAN PERSPECTIVE	THE INDEPENDENTS	FREE TO CHOOSE
10:30	SPECIAL	SPECIAL		WRITERS IN AMERICA	SOUTHBOUND		
11:00	HOWARD PERSPECTIVES	CELEBRITY REVUE	CELEBRITY REVUE	CELEBRITY REVUE	CELEBRITY REVUE	CELEBRITY REVUE	SPECIAL
11:30	SPOLETO '81	EVENING EXCHANGE	EVENING EXCHANGE	EVENING EXCHANGE	EVENING EXCHANGE	EVENING EXCHANGE	

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Sharing Black Music and Dance Cultures with Children

Sharing cultural information through music and dance was the focal point of the Children's Institute's seminar on "Black Music/Dance the Transmission of Values and Culture to Black Children," held May 31 at the African Heritage Center for African Dance and Music.

Three presenters traced black music and dance from African beginnings, through slavery, and the evolution of both forms to modern day expression.

Ms. Bernice Reagon, Program Director and Culture Historian for the Smithsonian Institute's Black American Culture Program, opened the seminar by demonstrating games to spark cultural awareness in children.

"You are not born into culture, you learn culture," said Ms. Reagon.

With audience participation, Ms. Reagon played games that emphasize interaction and leadership within the black community.

Gibba, a game with roots in West Africa, requires a synopated hand clap and thigh slap along with a singing chant.

"Gibba this, Gibba that, Gibba, Gibba, kill a cat," sang Ms. Reagon.

The hand and thigh rhythm supple the beat reminiscent to that of African drums.

"Drums exist inside of every per-

son with the need for pulse and rhythm," said Ms. Reagon, explaining that when drums were taken away from slaves to halt communication, spoons and tambourines became immediate replacements.

Two other games required audience participants to repeat Ms. Reagon's movements allowing a child or parent to lead the group, and vary the original dance movement performed.

"Each new movement presented another challenge to the audience making participants become leaders or followers; both roles are essential for the black community," said Ms. Reagon.

The birth of the blues was recreated by local guitarist and blues singer, Bill Harris, who explained blues evolution in America.

The blues began during slavery as a new means of communication for slaves in the fields, Harris stated.

"Slaves would sing from field to field telling what was going on," said Harris.

The guitarist kept picking his guitar, sliding from field hollers to the blues.

"You don't know my mind...blues ain't nothin' but a woman on a poor man's mind," sang Harris.

As a young boy Harris loved the

blues, and would play the Victrola to hear Bessie Smith sing the blues.

"I'd crank that rascal up," said Harris, "and listen to Bessie sing!"

Harris ended his presentation showing the versatility of blues singing—he whistled a blues tune.

African dance and its cultural impact were discussed by Melvin Deal, Director of the African Heritage Center for African Dance and Music.

"If we remove the veil from our eyes, we can see Africa everywhere," Deal stated.

For example, the dance director compared the tribal rites of puberty for young African girls to, another rights-of-puberty ritual common to most young black girls in area neighborhoods—cheerleading.

"I saw a girl do three no-hands flips, with a coat and boots on," Deal remarked.

Deal and his dance troupe decided to use the cheering phenomenon as a vehicle to teach young black girls African dances, and the idea worked.

Showing a videotape to the audience of a dance program at a local recreation center, Deal explained how cheering movements were choreographed to African drums; the cheering movements were very similar to African dance movements Deal noted.

"It was like clay molded into

form. We just added a few touches," Deal told the audience.

The dance director also taught the entire audience an African dance.

"In African societies everybody

wiggles," Deal said, encouraging the audience to perform.

The audience stood and performed basic African dance movements to the sound of congo drums.

Deal encourages young children to participate in African dance classes, saying that dancing is necessary to the black community in helping to affirm one's place.

"The child who dances the best is revered," said Dean. This is another parallel to African culture.



The Children's Institute, funded by the D.C. Community Humanities Council, provides classes and seminars for black children to learn cultural values and their importance to the Afro-American community.

A sixth seminar, "Black Art and the Transmission of Values and Culture to Black Children," will be held June 28 at Logan Community School from 4:00 p.m. to 6:00 p.m.

Eunetta R. Taylor

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July Struggles To Remember

- Slave trade 'legally' abolished in all U.S. territories, 1862
- Steel workers strike at Homestead, PA, 1892
- Shanghai Congress, Communist Party of China founded, 1921
- Walter F. White, pioneer backer and President of NAACP, b. 1896
- National Office for Black Catholics opened in Washington, DC, 1970
- Anna Arnold Hedgeman, a black woman, executive director of the National Council for Fair Employment Practices Committee (1943-46), proposed a march on Washington to demand the passage of a federal Fair Employment Practices Act, 1941
- Kwame Nkrumah inaugurated as first president of Ghana, Africa, 1960

- Quiapen, senior woman leader of the Narragansett people, and 170 others murdered in Rhode Island, 1676
- Massacre in East St. Louis, IL. More than 40 Black people killed, 1917
- Oblate Sisters of Providence founded in Baltimore, MD, 1829
- Patrice Lumumba, African Revolutionary, b. 1925
- Founding of Socialist Republic of Vietnam. Vietnam united at last under working class rule, 1976

- Children at Paterson, NJ, textile mill strike for 11-hour day and 6-day week, 1835

- Louis "Satchmo" Armstrong, famed jazz trumpeter, b. 1900
- Independence Day: 205th birthday of United States
- Declaration of Independence signed, 1776
- 60,000 march in Philadelphia to protest 200 years of U.S. racism and imperialism, 1976
- Social Democratic Workingman's Party founded, 1874
- National Unemployed Council organized, 1930
- Lucy Diggs Slowe, founded Alpha Kappa Alpha, the first sorority for black college women in 1908, b. July 4, 1885

- A.J. Beard patented the rotary engine, 1892
- Algeria, Africa declared independence from French colonialism, 1962
- Althea Gibson wins women's singles tennis crown at Wimbledon, 1957
- Charlotte A. Bass, editor and publisher of the California Eagle nominated vice-presidential candidate for the Progressive Party, 1952

- Homestead strikers battle Pinketons, 16 workers killed, 1892
- 30,000 white stockyard workers march to demand withdrawal of troops from Black neighborhoods, 1919
- Students try to block troop train in Berkeley, CA, 1965

- Charles Evers became mayor of Fayetteville, MS, 1969
- Margaret Walker Alexander, winner of the Rosenwald Foundation Fellowship for creative writing and the Yale University Younger Award, b. 1915

- Lawrence E. Lucas, author, b. 1933

- Dr. Daniel Hale Williams, surgeon, performed the world's first successful open heart surgery, 1893
- 100,000 march on Washington, DC in support of the Equal Rights Amendment, 1978

- Mary McLeod Bethune, educator and founder of Bethune-Cookman College, b. 1875
- Unveiling of Bethune Memorial in Lincoln Park, Washington, DC, 1974
- 1,000 unemployed Black and white workers demonstrate in Atlanta, 1932

- Miners in Coeur d'Alene, seize local mines, 1892
- Black leaders hold Niagara Convention, marking turning point in Black struggle, 1965
- Haitian Blacks, slave and free, arrived in Baltimore to become nucleus of St. Francis Xavier Congregation, 1797
- Mattiwilda Dobbs, coloratura soprano, first Black woman to sing a principal role at La Scala Opera House in Milan, Italy, b. 1925

- 1200 striking miners in Arizona rounded up and 'deported' to New Mexico, 1917
- Newark, NJ rebellion, 1967
- 193 arrested at Kent State demonstrating against construction of a gym on Freedom Hill, site of 1970 shootings, 1977
- Lilly Mae Jackson, 'Lady of Right', died 1975

- New York City poor rebel during blackout. Over 4,000 arrested in Nazi-like roundup, 1977
- Caterina Jarbor, 1st Black to perform with an American opera company, 1933
- Thurgood Marshall nominated as Solicitor General of U.S. 1965

- Henry Blair patented corn harvester, 1834
- Sarah E. Goode received a patent for the folding cabinet bed, 1885
- Bastille Day: French revolution, Bastille falls, 1789
- 500 Jewish Immigrants Imported as strikebreakers join Freighthandlers Union instead, 1882
- Revolution in Iraq overthrows western puppet monarchy, 1958

- Ralph Gray, black share cropper union leader, murdered, 1931
- 30,000 Angolans demonstrate in Luanda, capital of Angola, against settler vigilante attacks

- Ida B. Wells Barnett, organizer of anti-lynching crusade, b. 1862
- San Francisco General Strike, involving 127,000, 1934

- First nationwide railroad strike, 1877
- Spanish Civil War begins, 1936
- James Powell killed by police in Harlem uprising, 1964
- Nicaraguan dictator Anastasio Somoza Debayle flees country, 1979
- Blues singer Billie Holiday died, 1959
- The arming of Blacks approved by Congress, 1862
- John Coltrane died, 1967
- Miriam E. Benjamin, granted a patent for hotel gong and signal chairs, 1888

- Jeanne Noble, author of *The Negro Woman's College Education*, b. 1926
- 35,000 Black and white stockyard workers strike, 1919
- Blacks become legal citizens, 1868

- Week-long rebellion begins in Washington, DC in response to police and vigilante attacks on black communities, 1919
- Women's Rights Convention at Seneca Falls, NY
- Trainmen strike in Pittsburgh, 20 killed. Soliders run out of town by enraged crowd of 20,000, 1877
- Liberation of Nicaragua by FSLN, 1979
- Jester Hairston, arranger of Afro-American folk songs, b. 1901
- Mario Roberto Santucho, leader of Argentine ERP, dies in battle against fascist troops, 1976
- Wilma Rudolph, only American woman runner to win three Gold Metals in the Olympic games set the world record of 22.9 seconds in the 200 meter dash, 1960

- Railroad strikers and police battle in Baltimore, 11 killed, 1877
- Assassination of Pancho Villa, Mexican revolutionary leader, 1923
- Police wound 67 strikers in Minneapolis truckers' strike, 1934
- Formation of the Women's Army Auxiliary Corps (WAAC), the first integrated military outfit for women, 1942
- Black Power Conference opened in Newark, NJ, 1967

- Sarah Hunter, appointed the first woman Marine Corps judge, 1976
- First Black daily newspaper, the New Orleans Tribune, began publication, 1864
- National Association of Colored Women formed, 1896

- Charlotte Forten Grimke, anti-slavery advocate, d. 1914
- Sacramento police arrest 22 farm-workers, 1934
- Founding of Sandinista Front for National Liberation, 1961
- Military dictatorship overthrown in Greece, 1974

- Black people of Detroit rebel for 8 days against racist oppression, Battle National Guard and army, 1967
- Battle of Roundhouse. Striking railworkers battle militia in Pittsburgh, 1877
- Dr. Louis R. Wright, surgeon and physician, b. 1891

- Ira Aldridge (1804-1867) Shakespearean actor
- Charles S. Johnson, educator, d. 1893
- Mary Church Terrell, educator and spokeswoman for human rights, d. 1954

- Publication of Vol. 1 of Capital by Karl Marx, 1867
- U.S. troops invade Puerto Rico to 'liberate' it from Spain, 1898

- First Pan-African Cultural Festival, Algeria, Africa
- President Truman advocated end to segregation in Armed Forces, 1948
- Black and white tenant farmers form the Southern Tenant Farmers Union, 1934
- Attack on the Moncada barracks in Cuba by rebels led by Fidel Castro, 1953
- Liberia gains independence, 1947
- Egyptian President Nasser strikes blow against imperialism by nationalizing Suez Canal, 1956

- Rev. Martin Luther King, Sr. after 44 years as pastor of Ebenezer Baptist Church, Atlanta, GA, retired, 1975
- Black Boston women founded the Afro-American Female Intelligence Society, 1832
- Chicago anti-Black riots began, 1919
- Korean War ends, major setback for U.S. imperialism, 1953

- After more than 300 years in U.S., the 14th amendment supposedly gave citizenship rights to all Black people, 1868
- Women shoemakers in Lynn, MA, demand equal pay for equal work, 1869
- World War I begins, 1914
- World War I vets in Washington seeking bonus that had been promised them, attacked by troops, 2 killed, 1932

- First National Conference of Colored Women held in Boston, 1895
- United Farm Workers grape growers sign contract after a 5-year strike, 1970

- Communist Party of South Africa founded, 1921
- Whitney Young, Urban League executive, b. 1921

- Walter Carter, human rights leader, d. 1971
- 30,000 demonstrate against nuclear reactor at Malville, France, one killed, 1977
- Universal Negro Improvement Association (U.N.I.A.) founded by Marcus Garvey, 1914

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The Black Woman's Role in Black Organizations

In order to understand the historical role that black women have played in the development and maintenance of black organizations, we must focus upon the overall history of black women in America. There has been no general understanding of the status, roles and functions of the black woman in black community institutions, nor has there been specific documentation of the history of the black women's club movement, which began at the local level in the antebellum period, was catapulted in 1896 to the national level and has been greatly expanded in the 20th century. The lack of scholarly interest and documentation of this very important aspect of our history is clearly related to the historical status of women and blacks in this society.

Women and blacks have been defined, depicted and treated as inferiors. Their contributions to the American society have either been overlooked, seen as insignificant or negatively portrayed. Historians, the chroniclers of our past, until very recently have suffered from an extreme case of tunnel vision, seeing America only through the eyes of the white male. Scholarly discrimination has been all inclusive, extending to American Indians, Jews, Chinese, Japanese and other ethnics. Historians have rarely been the purveyors of change, thus the topics and interpretations which tend to be in vogue during various periods of history often reflect acceptable societal definitions of the past and the level of reality permissible during the present. This control of thought and action is defined and executed by those in power tended to reflect the social, political, economic and legal shifts in power which occur as a result of the evolution of time and, to some extent, as the result of internal revolutions.

The Feminist and Civil Rights movements had a definite, in some ways, profound impact upon the status of women and blacks in American society. In the last fifteen years, efforts have been made to eliminate the legal and economic discrimination which have traditionally affected minorities and women. These efforts have led to the production of a body of literature which occupy elective and appointive positions of authority within a few major

dedication to black people by performing into account the existence and contributions of these groups. The results have by no means been perfect, but they have been positive in that the American public, historians, and publishers are at least sensitized to these highly neglected areas of scholarship. Women, white and black, have been collectively denied their history; however, individual white women such as Susan B. Anthony, Lucretia Mott, and Eleanor Roosevelt have received recognition in biographical histories and mention in more general histories. Outstanding black women such as Mary Church Terrell, Mary McLeod Bethune, Frances Ellen Watkins Harper, Nannie Burroughs, and Charlotte Hawkins Brown have received a minimal amount of attention and often are unknown to the average teacher and student.

Black women have contributed to the development and maintenance of black organizations at different levels and to a different extent at various points in history. Their participation in the creation, function and maintenance of a black organization in the 19th and 20th centuries had a great deal to do with their status in the overall society and in the black community. A distinction must be drawn between the antebellum period and post-Civil War era. Specifically, prior to 1865, there existed two distinct classes of black women, slave and free. The experience of antebellum black women as they functioned in their communities and in their institutions should be analyzed from the perspective of free black women, who unlike their sisters in slavery, had a measure of freedom which allowed them to make choices, and to exert some control over their physical movement. These women were able to marry, to raise children and, in a number of cases, to live normal lives within the limits of the ever-present white societal control. Despite these "freedoms" antebellum black women were very aware of and in some cases commented upon the attitudes which prevailed among antebellum blacks as to the place and role of women.

There is no dearth of data to document the fact that major black institutions during the antebellum, post-Civil War, and early 20th century were largely dominated by black males. And even though a few women now

black organizations, the pattern of control and dominance by black males continues. Black women traditionally have held high level administrative positions in predominantly female organizations. In fact, one of the primary reasons for the development of the club movement, among black women, was the fact that they were either excluded from or allowed only minimal participation within the major black community institutions. This pattern was defined during the antebellum period, long before the majority of black Americans were free. While it is true that a similar pattern prevailed in white America, there are vast differences between the actual participation and the levels of participation of white females in white institutions and black females in black institutions. The differences are related more to the difference in status between white and black in the American society. White women in the 18th and 19th centuries were afforded occupational choices which were denied to black men, not to mention black women. While white women taught school in large numbers, functioned as revivalists, and in some cases were the ministers of churches, and held a variety of skilled and semi-skilled jobs, free black women were denied even those opportunities. Teaching and preaching were in the main the two occupational choices available to educated black males, thus there was little willingness to share these areas with black females. The essential point is that the status, roles and functions of black women were not only defined in terms of their sex and race, but also in terms of the denials suffered by their men.

There is no doubt that black women understood those denials. They understood the devices used to oppress black people in general and black men in particular and that liberation would come for black women when it was granted to black people. Thus, whether engaging in church, societal or organizational activities, black women were primarily concerned about the question of survival. The majority of the organizational efforts of black women were geared to the improvement of black family and community life. Even though as women they were restricted to subservient roles within heterogeneous community institutions, they showed their strength and

ming heroically their roles as followers and workers and by allowing their men to play leadership roles which were not available to them in the larger society.

What were the attitudes and practices which helped to define the role and pattern of participation of black women in black institutions? There have been definite and consistent attitudes about the role and place of women in the society. Prior to the last decade, it was generally accepted that the most important functions which women would ever perform were encompassed within their roles as wives and mothers. There were, in fact, no greater roles which girls were expected to aspire to. Thus, from birth until marriage, girls were taught, by precept and by example, to defer to men, to be demure and feminine—feminine by definition meaning to avoid competition with men. The male view, accepted by many females was constantly reinforced by ministers, teachers and other articulate spokesmen.

The role of black women in heterogeneous community organizations is best defined by examining their function within the organization, the church. The church provides a model in terms of the kind of community attitudes which prevailed regarding the legitimate role or roles to be played by women in the society. Ministers, representing the epitome of the black leadership, at least until 1900, articulated through their sermons, lectures and writings, the community's conceptualization and idealization of the feminine role. Simply put, women were expected to function at the discretion of males in clearly defined subordinate roles as workers and not as policy makers. In some cases, through church law and in other cases through common church practice, women were excluded from administrative boards as trustees, deacons and vestrymen. Prior to the 1920s, most denominations did not allow women to vote on any issue; this was a privilege enjoyed by only the male members of the church, 21 years of age and over. Churches refused to ordain women as ministers, but under pressure many churches, by 1900, allowed women to become evangelists, but would not grant them a regular pastorate.

It was thought that women were inferior and weak, unable to make decisions and most useful in fund-raising activities. Thus, women assumed a major role in church and community fund-raising projects. They raised monies to aid the poor, to support church building, to build homes for orphans and for the elderly, to support day nurseries and educational institutions and for numerous other enterprises. By the 1890s, they represented the backbone of black community charity.

Shut out from the active participation in the procedural operations of the church and excluded from membership in male organizations, by the 1880s, black women across the nation were organization at the local and state level into clubs for civic and social purposes. These clubs provided black women an opportunity to excel, to hold offices and to function at a level generally denied them in their society. Local clubs began to exchange information and delegates and to form federations; however, prior to 1896, there existed no permanent national organization. It was in that year that the National Association of Colored Women's Clubs was founded, giving birth to the national black women's club movement. This was a movement with roots that stretched back to the antebellum period.

As early as 1820, black women in the North and South belonged to the benevolent burial and secret societies.

In the 1840s and 1850s, some free black women were members of integrated female abolition societies, such as Philadelphia Female Abolition Society. The majority of the antebellum organizations originated within the church and were established to meet a special community need. The average female organization raised funds to be utilized for purchasing fuel, food and clothing for poor families. The needlework, baked goods, and other items were sold at the fairs and picnics sponsored by the women.

After the Civil War, more non-secular organizations began to appear. The impulse for organizing arose as mainly middle-class black women became concerned about the growing social problems so evident among the mass of newly freed blacks. These women were concerned about teaching black women the art of homemaking, specifically, cleaning, cooking, sewing and keeping house. The burden of keeping a family together fell to the woman. If a man went astray and was deemed a failure, if children did not turn out well, the woman was invariably blamed. Thus, many of the women's clubs in the 1870s and 1880s were engaged in social welfare work. The virtual absence of social welfare institutions in many communities and the discrimination and segregation prevalent in the existing ones led black women to found orphanages, schools, old folks' homes, and similar institutions.

Prior to the 1890s and to the organization of the National Association of Colored Women's Clubs, these organizations functioned at the local level, and there was little or no sharing of program designs and information among black club women. The founding of the NACW projected the club movement to a higher plane and effectively raised the level of expectations among black women. Black women had accepted the roles defined for them in primarily male-dominated institutions such as the church and other community institutions. Until the 1920s and 1930s, they were not allowed to vote, they could not hold major offices, and they could not be ordained as ministers in the church. They were excluded from membership and participation in political organizations and many social organizations; however, they were allowed to form auxiliaries, which meant that they were allowed to raise funds for the organization and prepare and serve food to the men at social gatherings.

Ironically, women engaging in fund raising have been viewed as playing a secondary role. Yet in reality, the positions of decision-maker and fund-raiser have been of equal importance. The two roles are so interrelated that it is useless to weigh the importance of either. Males, who made institutional decisions, were dependent upon females who raised the funds necessary for implementation of organizational goals. Without capital, black organizations could not have created the vast network of social welfare and self-help programs which were crucial to black survival. Recognition of this fact could liberate scholars, laymen, and the society from the divisive debate of which roles have been more important to society. However, the discussion cannot be moved to that level until there is a clear understanding of what roles were played by black women in the black society and in the white society.

The National Association of Negro Women was the forerunner of all the present national black women's organizations. Many of the other national organizations often included among their founders, women trained in the NACW ranks who developed leadership and organizing skills by working in the local clubs and state federation. These women helped to create organizations which in time were in competition with the NACW for members and often duplicated the NACW's program activities. When confronted with this reality, the Association, true to the ideals of its

founders, recognized that many hands and many dollars were needed to lift the masses of blacks out of poverty, out of desperation and into a world of light and hope. With the growth of other national organizations, such as the sororities, the Women's Convention, auxiliary to the National Baptist Convention, the National Association of College Women and the National Council of Negro Women, the NACW began to abandon a number of its departments and to focus on a few selected programs and issues.

Despite the excellent work of the National Association of Colored Women, by 1935, Mrs. Mary McLeod Bethune, a former president of NACW, felt that there was a need for an organization which would unify the national organizations of black women. It was in that year that she organized the National Council of Negro Women. Designed to be an organization of organizations, the Council was to serve as a clearing house for the activities of one million women. By 1960, the Council was recognized as the most important and powerful national organization of black women. Through its local sections and national affiliates the National Council of Negro Women developed a support program designed to aid other black organizations to develop and to sustain other established organizations.

There are currently over thirty-five national black women's organizations in the United States, several of which have annual budgets of over one million dollars. Black women not only function in the strictly female organizations, but in other national black organizations, such as the National Association for the Advancement of Colored People, the National Urban League, the Association for the Study of Afro-American Life and History, etc. They are visible in local secular and non-secular organizations. However, even though they are not excluded from membership in the majority of local and national black organizations, which traditionally have been male-dominated, they still play a very restricted role. They hold few major offices in organizations founded by males, but open to male and female memberships. Apart from a few token positions on boards, for the most part they are still relegated to performing the traditional female functions. This is one of the major reasons for the continued growth and success of strictly female organizations. It is through these organizations that black women have been able to develop leadership skills and to function at a level which is still denied them in other black heterogeneous organizations.

There can be no doubt that black women have been of extreme significance in the development and the maintenance of black organizations and institutions. Their role must be analyzed and evaluated in three areas. First, we must view them as functionaries outside of the legitimate membership of black organizations which were strictly male. Second, we must view them as functionaries excluded from the legitimate power structure within traditional black heterogeneous organizations and institutions. Third, we must view them as founders, organizers and developers of powerful networks of strictly female organizations. In each case, their contributions have been monumental. In the first two cases, they functioned mainly as fund-raisers and workers, providing the most essential support for the survival of black organizations. In the third case they contributed to the development of black leadership, the elimination of racial practices, the development of an extensive social welfare system, and the creation of a necessary and meaningful structure of role models, which serve to inspire young black girls and women with confidence and ambition.

Dr. Bettye C. Thomas, Director of the National Archives for Black Women's History and the Mary McLeod Bethune Memorial Museum

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Lillian Green

A woman whose aura demanded respect immediately upon entering her classroom setting is Lillian Johnson Green, director of the Graduate Equivalency Diploma School of the University of the District of Columbia.

A familiar personality in Washington and particularly in the Adams-Morgan area where she grew up, Lil comes from a family where struggling to make a better community compares with the need to breathe; it is a normal process that must be done in order to survive. "When you do good you get good!" claims Ms. Green whose mother was her biggest influence. "That is the way I was raised. When my children were little they would say, 'here comes the meeting lady, what meeting are we going to tonight?' I would take them with me because I wanted them to see what [community meetings] were about."

Lillian takes pride in herself for just being there to help children when they needed help. She is responsible for having found 350 jobs for youth in the community. Lillian's efforts can be traced back to her striving for quality education in the primary schools. As a parent she was quite concerned with the development of a comprehensive plan to teach children and to attend to their health needs. Lil collaborated with Bishop Marie Reed, an outstanding activist in her own right, to improve the Morgan School's academic

output. In response to Green's and Reed's attempts to make the school more accountable to the neighborhood's needs. It later became the Morgan Community School. An elaborate learning center was constructed in posthumous honor of Bishop Reed. The building is appropriately named the Marie Reed Community Learning Center.

Lillian Johnson Green's love for children goes much deeper than her work in educating them, providing health care and finding jobs for them; the Green's have provided a home for 22 foster children. The Green's are members of the D.C. chapter of "For Love of Children" (F.L.O.C.), a nationally organized foster parents group that promotes the protection and enrichment of the homeless child. For parents it can be very difficult raising a child with a normal disposition, but to parent 22 children of varied dispositions can be disastrous. Nevertheless, the Green's did it. She did it so well that one of her four natural children went on to become a M.D.

A graduate of Antioch College, Lillian Green has carried on its long tradition of progressive community activities. She chaired several local organizations, including the Neighborhood Planning Council, and the Committee for Community Involvement. While in college in the mid-70's, she worked with the

Christopher Moore Defense Committee, a Mississippi group representing the electric chair bound Black man. Through the efforts of the Moore Defense Committee, Mr. Moore was reprieved.

Lil gained an appreciation for the power of the media. She concentrated some of her studies towards communications and eventually developed several demonstration tapes on jazz for the D.C. Black Repertory. Lil drew from her experience as an avid jazz fancier and owner of the "Dengani's Den" club (18th St. NW) to make such a project successful.

Lil's knowledge of the music and work at WPFW afforded her the opportunity to co-host the Atlantic City Jazz Festival. "It went so well that the guy who was supposed to host the next day for the festival asked me to host," exclaimed Lil. "The audio equipment broke down and I was told to proceed anyway with the introduction of Mongo (Santamaria) and talk about anything for five minutes. I was out there for thirty-five minutes, for thirty-five minutes! I had a dialogue going with the people in the audience. It was a lot of fun."

Lillian Green's "Green Dolphin Street" can be heard weekly on WPFW, Monday, afternoons at 3 p.m.

Shaka M. Smith

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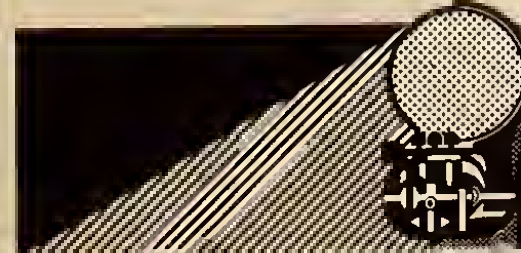
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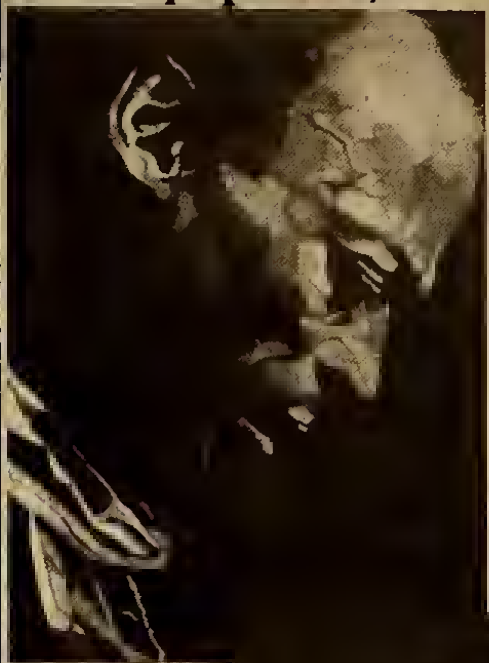
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- 1 — Rashied Ali, 1935 - drums, b. Philadelphia, PA
- 2 — Ahmad Jamal, 1930 - piano, b. Pittsburgh, PA
- 3 — Johnny Coles, 1930 - trumpet, b. Trenton, NJ
- 4 — Louis (Satchmo) Armstrong, 1900-71 - singer, trumpet, leader, b. New Orleans, LA
- 5 — Vern Frieley, 1924 - trombone, b. Marshall, MO
- 6 — Della Reese, 1932 - singer, b. Detroit, MI
- 7 — Tiny Grimes, 1971 - guitar, b. Newport News, VA
- 8 — Billy Eckstine, 1914 - singer, b. Pittsburgh, PA
- 9 — Buster Bailey, 1902-67 - clarinet, b. Memphis, TN
- 10 — Lee Morgan, 1938-72 - trumpet, b. Philadelphia, PA
- 11 — Sverrir Ingolfsson, 1935 - alto sax, tenor sax, b. Iceland
- 12 — Conte Candoli, 1927 - trumpet, b. Mishawaka, IN
- 13 — George Lewis, 1900-68 - clarinet, leader, b. New Orleans, LA
- 14 — Alan Lawson, 1929 - drums, vibes, b. Marietta, PA
- 15 — Philly Joe Jones, 1923 - drums, b. Philadelphia, PA
- 16 — Nat Pierce, 1925 - piano, composer, b. Somerville, MA
- 17 — George Barnes, 1921 - guitar, b. Chicago Heights, IL
- 18 — Carl Fontana, 1928 - trombone, b. Monroe, LA
- 19 — David Allen, 1923 - singer, b. Hartford, CT
- 20 — Ernie Wilkins, 1922 - composer, alto sax, tenor sax, b. St. Louis, MO
- 21 — Sonny Clark, 1931-63 - piano, b. Herminie, PA
- 22 — Keter Betts, 1928 - bass, drums, b. Port Chester, NY
- 23 — Emmett Berry, 1916 - trumpet, b. Macon, GA
- 24 — Jon Paddis, 1933 - trumpet, flugelhorn, piccolo, piano, b. Oakland, CA
- 25 — Don Ellis, 1934 - trumpet, b. Los Angeles, CA
- 26 — Joanne Brackeen, 1938 - piano, composer, b. Ventura, CA
- 27 — Bob Morse, 1927 - singer, b. Pasadena, CA
- 28 — Corky Corcoran, 1924 - tenor sax, b. Tacoma, WA
- 29 — Don Redman, 1900-64 - composer, leader, b. Piedmont, WV
- 30 — Vernel Fournier, 1928 - drums, b. New Orleans, LA
- 31 — Kenny Burrell, 1931 - guitar, b. Detroit, MI
- Don Patteson, 1936 - organ, composer, b. Columbus, OH
- Leroy Vinnegar, 1928 - bass, b. Indianapolis, IN
- Marshall Hawkins, 1939 - bass, piano, composer, b. Washington, DC
- Bola Sete, 1928 - guitar, lute, b. Rio de Janeiro, Brazil
- Vince Guaraldi, 1928-76 - piano, b. San Francisco, CA
- Pablo Landrum, 1939 - African drums, percussion, b. New York, NY
- Phil Upchurch, 1941 - guitar, fender bass, composer, b. Chicago, IL
- Helen Merrill, 1930 - singer, b. New York, NY
- Billy Taylor, 1921 - piano, composer, b. Greenville, NC
- Charlie Persip, 1929 - drums, b. Morristown, NJ
- Louis Bellson, 1924 - drums, composer, b. Rock Falls, IL
- Charlie McPherson, 1939 - alto sax, b. Joplin, MO
- Cootie Williams, 1908 - trumpet, leader, b. Mobile, AL
- Charlie Persip, 1929 - drums, b. Morristown, NJ
- Hank Jones, 1918 - piano, b. Pontiac, MI



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MAKE EXTRA MONEY — Sell high quality incense and pure body oils to your friends, street vendors. Wholesale prices for 3 doz. pkgs or more. Contact Duku at Blue Nile Trading Co. M-F 12-7 pm. 232-3535.

YOUTH ESSAY CONTEST — WPFW's children's department and Washington Afro-American Newspaper accepting essays on theme "What is the Black newspaper's impact on the community?" 300 - 500 words, from youth 10-17 yrs. Deadline: July 31, 1981. Prizes awarded. Announcement in Aug. 6 Afro and Aug. 8 reading on WPFW. Send entry to Joyee Hill; WPFW, 700 H St., NW, DC 20001. Call 783-3100, 890-8723 or 347-8095.

ATLANTA'S MOTHERS — The mothers of the murdered and missing children of Atlanta have decided that the best things that can happen for the living children in that city is to give each of them the opportunity to get out of Atlanta for the summer by going to camp or by visiting a relative in the country. They are asking that individuals, community organizations, churches, and any others interested contribute to the summer camp fund by sending donations to: Committee to Stop Child Murders Camp Fund; P.O. Box 92036; Atlanta, Georgia 30314

FREE JOB LEADS/FREE CAREER COUNSELING — Directory of 75 LOCAL places (DC-MD-VA) offering FREE SERVICES - Open to Public - NO FEES - Second Printing - New Price/Format-\$2.95, plus 5.75 postage to: Research Studies, Box 4112 (FW), Washington, DC 20015

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LISTENER LINES

Which Strings?

Dear Tom Cole:
I would like to know the history behind the title of your show G-STRINGS. I have a bet with a friend about it. I say it's the guitar string and he says the undergarments. Thank you
Lynne Rosenbusch
College Park, Maryland

Lynne,
Even draw — string out your bet over fine spirits while listening to your favorite local guitarist at a local club.

To whom it may concern:

Dear WPFW, please forgive my late donation. I'm having financial setbacks; which I know is probably the last thing you want to hear at this moment. But, I believe I do owe this station financial support for the fund and all the fantastic music and service that is available. I express special gratitude to Tom Cole on the beautiful and enriching work that's being done on G-STRINGS on Sunday's. I was practically stunned during the special on Joe Pass and Tal Farlow, keep it up. Thanks again,
Orlando Wilson
SE, DC

Sign of the Times

Dear Brother,
I'm a brother confined at the Md. House of Corrections and me and another broker were discussing the children of Atlanta and there being no clues that can capture a line to the killings. But as the brother spoke I began to speak about the city of Atlanta, saying it was a city under the water. Then the brother said that the bodies were found in the water or near by. My mind traveled to there being some base under the water or a submarine or some vessel that's being used under the water to expel the bodies to the top. I think that this revelation should seriously be investigated.
Read — Revelations 13: 1-9
Peace and Love,
(author's name withheld by request)

Brother,
I have forwarded your letter to the Committee To Stop Child Murders. An interesting theory.



Positive Responses

To whom it may concern:
I would like to thank you for the beautiful tribute that you gave to the late Bob Marley after his death was announced on May 11th, 1981. I felt a pain that was, and is still, very deep when I heard the announcement. I protested verbally. No, he did not die from cancer. He was probably injected with it. His music was too political. Too many people are catching on. I asked so many questions. Why wasn't the public told? What was he doing in West Germany? Why didn't he spend his last hours in Jamaica? Iached for information. I needed to hear Bob's music and my record player was broken. No media but WPFW soothed that hurt. I see Bob Marley as a prophet and a musical genius. I put him above Malcom, X and Marcus Garvey. I am proud, very, very, proud of my country man. I wish more people around me really understood Bob's music. I went through my grief with WPFW. Thanks to you I was not alone. I stayed up just about all night. In the wee hours of the morning, I cried. I cried for Bob and his family. I cried because the incidents surrounding his death were confusing. I cried because I loved Bob Marley. I cried because a part of me had died also. I cried because the people I had to face on May 12th know nothing about Bob Marley and probably would not care. I cried because a great black man had died and many people in America would not know it. I am consoled because I know that Bob will live on in Rita Marley and his five children. He will also live on in me, my children, and many others. This is my only consolation. I have never met Bob Marley but, he touched my life as no other prophet or artist ever had. Bob Marley is still alive in me and he will always be. Enclosed you will find my long procrastinated contribution. I think it is a shame that Bob Marley had to die before you receive my contribution but, nevertheless it is enclosed. Please keep up the good work. Again I thank you for your tribute to the late great Bob Marley. Peace and Jah love!
Marlene Robinson

Dear Friends,
Here's my \$30, make me a subscriber! With the Reagan administration & its budget cuts (oh, but give more to that army, yessir), the importance of listener subscription has increased. But I certainly don't have to tell you that - you already know. Pacifica is under fire, but it'll survive; the need for it is much too acute. Especially now. So look I gotta split — Ben Webster wishes a musical word with me, y'understand.
Good luck & keep strong
Daniel Barbier
Chevy Chase, MD

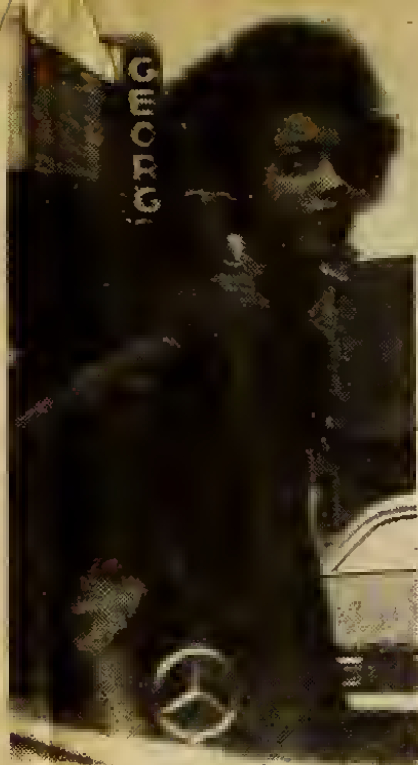
Daniel,
Welcome aboard. These are just the signs of the times. Glad you can read the writing on the wall. Don't forget to pass the word.

Various Compliments

Dear General Manager and brothers and sisters,
I just want to tell you how much I enjoy and appreciate WPFW in general, and some programs in particular. One show I want to say something about is the one being done lately by Bahai Paul, late on Wednesday nights. For me, this is about the best music program in Washington. I've called Bahai Paul several times during his show, and I understand he's doing it as a substitute. I certainly hope you can find a regular slot for such an excellent jazz music program on Washington's jazz station. Another music program I've enjoyed very much is Erie Beasley's JAZZ INC, as well as JAZZ JUNCTION. I really felt deprived when these two shows were merged, effectively cutting each by half. I've heard that changes are in the works involving these two and I really hope each will get a full-time slot. Some other programs I like very much are FDOTPRINTS, Art Cromwell, GIANT STEPS, GREEN DOPPHIN STREET, HARVEST TIME, Viveca's STRETCH (great name for a morning program), YARDBIRD SUITES, NORTHERN LIGHTS, Royal Stokes, G-STRINGS and FIRST LIGHT, and I've probably forgotten a few. I want to express thanks to, and support for, all the people to bring these programs. I haven't mentioned the arts, information and public affairs programs. Let's just say that, while I am an extremist music lover, and 99% of the time would rather hear music than talk, nevertheless I often find myself hearing verbal programs on WPFW which I'm glad I heard. In any case, I strongly believe there should be a place on the air for all the wide variety that's on WPFW. About me: 1) I am a paid subscriber and, thanks, it's well worth it. 2) I am not a personal friend of anyone I've mentioned, although by now I'm beginning to feel like a personal friend of Bahai Paul. Once again, thanks and support for an excellent and unique radio station.
Peace and Love
Mike Borecki
(aka Alex. Yellow Cab #196)
Falls Church, VA

Sir,
I've been tuned to your frequency response for about 6 months. I'm happy to say I've got \$30.00 together, and am sending it to you. I'm lucky to have a recording system inside with me. I find your music is hard to believe. No where have I enjoyed such. I enjoy the programs; AFRICAN Rhythms, BAMA, NORTHERN LIGHTS, BLUE MONDAY, JAZZ MUSIC, SHAVED FACE, BEFORE DAWN, and so on, and on and on. After being here for a while I find your station makes each day go much better. I try to have your station on 25 hours a day. Now, although I'm white, I'm getting a little worried.
Best of luck with all and to all D.J.'s.
Thank you.
Steve Conako
Gettysburg, PA

Dear Editor,
The May 1981 issue of the WPFW Paper is the best ever. Congratulations and many thanks.
Sincerely,
Johnny Pseudonym III



COMPLAINTS

On Wed. June 3, 1981, I caught a program about 1:15 pm of rock music which was completely out of character with your station. At the end of the program the disc jockey requested letters in support of his format in order that he might have a regular schedule on WPFW in order to perform this bastardized music. In the main blues as presented by white musicians consists only of deebels, plagiarism, and electronics, all with a complete lack of nuances. So much for the blues by whites. (I cannot even excuse J. Washington playing Mose Allison.) And I hope it is understood that rock has no place on WPFW. Those groups have their own forum, even black disco groups have their own broadcast forum in DC. In fact WHUR leans heavily towards disco for teen-agers to avoid making too much profit — this way Howard University can retain its Federal subsidy. WHUR can easily be the #1 station in the area from the standpoint of the number of listeners. I think that WPFW's music should reflect the classic American culture of jazz, blues, spirituals, etc., & their legitimate deviations. If not you will wind up playing polkas, mazurkas and infinitum.
Sincerely,
John J. Francis, Jr.
Gaithersburg, Maryland

Mr. Francis,
Only in way of explanation. The young man broadcasting on that Wednesday Noontime Notes slot was an intern, who had been concentrating on the news department. In fulfillment of his requirements, he prepared a program in which he attempted to show the continuum of blues in very contemporary, popular music. Even Jerry Washington acknowledged the attempt, which we all agree did not cut the mustard musically. Such inconvenience to the ears may occur from time-to-time on this air as WPFW fulfills its commitment in training and educating members of the community in broadcasting.

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ADMINISTRATIVE ASSISTANT
RECEPTIONIST

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THE WPFW PAPER, the monthly program guide of the station, is distributed by mail to WPFW listener-sponsors and available to the community at large at distribution points throughout the Greater Washington-Baltimore Area. Ten thousand copies are printed.

THE WPFW PAPER welcomes articles, artwork, graphics, poetry, creative literary works, and photographs from the community. We subscribe to the Liberation News Service and print graphics and journalistic copy at our discretion. We are not responsible for unsolicited materials unless accompanied with a stamped self-addressed envelope. DEADLINE for copy submission is the 10th of each month preceding the month of issue.

Funds for this publication are provided by advertising revenues and through the general operations budget of WPFW. Display and Classified ad rates are available upon request. DEADLINE for advertisement is the third Wednesday preceding the month of issue.

A Periodical Update of Common Concerns

Africa
Africa News.
Africa Report
Alternative Sources of Energy
American Spectator
Appeal to Reason: A Jour. of
Marxist Theory
Asian & African Studies
Barkley Journal of Sociology
Black Books Bulletin
Black Scholar
The Black Sociologist
Bull. of the Atomic Scientists
Bull. of Concerned Asian Scholars
Clarity & Laity Concerned Report
Capital & Class (England)
Caribbean Contact (Barbados, W.I.)
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Columbia Journalism Review
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Communities: Jour. of Coop. Living
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Critical Mass Energy Journal
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Foreign Affairs
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Jumpcut: A Rev. of Contemp.
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